

the greatest works, it is a concentrated reflection of life.

Theoretically it is arguable that *Don Quixote* contains imitations of everything else Cervantes ever published. In practice it is foolish to draw general conclusions about him that do not take into account his other works (though people frequently do). Perhaps the two works that best fill out the evidence of his range as a writer are the story "El coloso de las perlas" and his last romance *Pérez y Sigismunda*.

Nowhere does Cervantes present such a bleak picture of man as in his *Dogs' Colloquy*. Here human pretentiousness is unveiled by heraldic and human folly is more subject than funny. At the centre of the story lurks the repellent figure of the witch Ceñara, whom Cervantes shows as morally paralysed by the habit of evil and putative in her lucid awareness of the fact. It is a world upside-down, where the two dogs, whatever their faults, have more moral virtues than all but a very few, conspicuously Christian, human beings in the story.

The destiny of the dogs is intimately bound up with that of the world, for they will only regain their human form, of which they were allegedly cheated at birth by witchcraft.

When they see the mighty speedily brought down and the humble exalted by that hand which has power to perform it.

For some reason, those who attribute something like a modern socialist conscience to Cervantes seem to have passed over this powerful novella. They would have something less slippery than *Don Quixote* to get hold of here, even though the quiet message of the story is more quiet than political. The "Coloso de las perlas" has been newly translated for Penguin (with five more of Cervantes' Exemplary Stories in a lively readable version by C. A. Jones).

A new English translation of the *Pérez y Sigismunda* is unlikely at the moment, although as Alban K. Perrone reminds us in the beginning of his admirable new study *Cervantes' Christian Romance*, its immediate success was comparable to that of *Don Quixote*. It was reprinted ten

times within a few years after 1617, three into French, English and Italian, and imitated by dramatists and fiction writers. If the ever occurred in anyone at the time how profoundly different this book was from the *Quixote*, we have no record of the fact; but the "enigma of the *Pérez y Sigismunda*" has bothered modern scholars a good deal. Artistically, it has seemed to most principles deducible from *Don Quixote*. Doctrinally, its conformist Catholicism has seemed at variance with the built-in anti-dogmatism of the other book.

The artistic problems seem less formidable than once they did, but it has remained for Mr Perrone to produce the most satisfying rationalization so far made of the apparently disordered plot of adventure in the *Pérez y Sigismunda*. Cervantes' debt to the epic theory in the composition of this romance is now well known, but it only goes so far. Sixteenth-century Italian and Spanish critical theory explains little or nothing of the deeper creative structures of either the *Quixote* or the *Pérez y Sigismunda*. For the latter Mr Perrone makes some profitable use of the modern theories of allegory, myth and romance of Angus Fletcher, Northrop Frye and others.

As an allegorical "prose epic" built on the framework of the old Greek romance and recounting a pilgrimage from the wilder shores of the barbaric North to the centre of Christendom, Iridentia Rume, the *Pérez y Sigismunda* is hardly more unlike the *Quixote*. The blizzard and other symbolic parallel, which Cansulero first pointed out, make it difficult not to accept that this is, in some sense, a spiritual history of mankind from the Fall to the Redemption. Mr Perrone idly uses a good deal in the earlier interpretation of the story as a moral allegory, and of the numerous episodes he discerns a cyclical rhythm of disaster and restoration symbolically linked to the Christian drama of Fall and Salvation. He does not quite account for everything, his subtlety is sometimes suspect, and the book is left uncensured of its deficiency of excessively fluid critical categories. What adventurous spirit, what tale of any kind with a happy ending, does not do a

progress through misfortune to salvation?

All the same, even if Cervantes did not execute the grand design quite so neatly as Mr Perrone explains it, this is the best guide to the *Pérez y Sigismunda* that there is and one is left marvelling at the way the aged novelist retained his powers right to his deathbed.

The ideological problem is, as Mr Perrone says, that

the *Pérez y Sigismunda* and the *Quixote* are about as different as two works of literature could possibly be. In the *Quixote* Cervantes reminds us that the poetic justice which governs the world of fairy tales is sadly lacking in actuality, but human experience is irreducibly and indelibly in the variety, nuances and gradations, and there it is most valuable precisely because of its irreducibility. In the *Pérez y Sigismunda* he prefers to strip away all such gradations and offer them there in a fundamental pattern which gives life a uniform shape and that there are clear-cut truths which man can rely on. The subtleties of experience which fascinated Cervantes from the first paragraph of the *Quixote* to its conclusion are nowhere to be found in the *Pérez y Sigismunda*.

If the two books imply such radically different sets of convictions, what kind of a man was Cervantes? There is little besides his writings to go on.

The book that has done more than any other to increase our understanding of Cervantes and his works, and correct (though not error-free) about his supposedly untrained and unromantic genius, has now, after more than half a century, gone into its second, revised edition. The appearance of the new and long-awaited *Personaje de Cervantes* (unhappily preceded by *Américo Castro's* death by only a few months. Don Andrés' reluctance to authorize a new edition was well known. It is therefore a relief to find that it is not substantially altered. Complete reorientation in the direction of his later theories would have been a hopeless task anyway. Announcements to the 1925 edition are signalled by square brackets (although this procedure fails to indicate places

where something has been simply omitted): new footnotes by the author and by the editor, Rodríguez Puértolas, bring the book up to date with comment on old controversies, new findings, theories and bibliographies.

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For all we know, this uniquely Spanish Cervantes, blood-brother of St Teresa, Luis de León, Mateo Alemán, Francisco Suárez and many of the great original writers of the Golden Age, is the historical Cervantes. But we do not know, and Castro here assumes a knowledge he did not have, despite his immense work of scholarship in this area of Spanish life and letters. He has not read and the direct documentary evidence essential to make a certainty out of a hypothesis. Peripheral testimony is no substitute.

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shows some of the old problems of learning and much of the new, but it is not a new, ill-considered and unconvincing edition of the *Quixote* or *Personaje*.

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Semite against Semite

by David Pryce-Jones

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Women's ed

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In their committee work on this problem of Criminal Evidence as a matter of interest, and it took them an unreasonably long time. The Government has promised to take into account the views of "interested persons and organisations" about the report before deciding on future action. These were given three months to make their views known, and they have all complained that the period is inadequate. They do not seem to have suggested that they too ought to have eight years, but they have all mentioned the period for purposes of comparison. The interim committee from whom the report came, the Criminal Evidence Committee, which I suppose means that there would be some whittling down of the principle, or rather the belief, that it is better that ninety-nine

guilty men should go free than that one innocent man should be convicted. The background of this anxiety includes the recent disclosure that "protection racket" criminals have, for many years preceding their final conviction, walked smiling from the dock with "not guilty" verdicts which they had confidently predicted to their benchmen and, even more significantly, to prosecution witnesses and potential further victims.

"Something", people always say, "should be done about this." But do they really want it done? Do they not prefer that there should be scientific explanations of inaction? They should listen to Goethe, the poet-philosopher with the mind of a scientist. "Even in science", he said, "we can never really know. We must always do."

C. H. Rolph was at one time a Chief Inspector in the City of London Police; he is now a director of legal correspondence for the New Statesman. Next week: *Edvarda Polanski on theory and practice in art.*

The human angle

CHRIS ARGYRIS:

The Applicability of Organizational Sociology
138pp. Cambridge University Press.
£3.20.

Chris Argyris is a sort of Harvey Cox of industrial sociology bearing the message of "openness" and "authenticity" into the world of organization theory. He takes a humanist and existentialist perspective into the cold, rational heart of capitalism and claims that to ignore the full range of the human is to overlook one of the preconditions of efficiency. Efficiency and rationality are not enough, especially if one is aiming at efficiency. Scientific management, by attempting to manipulate, actually defeats its own objectives. Men do not live by cash involvement alone. They want to initiate and to be independent. In Professor Argyris's own words they are "self-responsible, origin oriented systems" not to be passively lacerated in organizations built on a purely instrumental concept of man.

Professor Argyris takes philosophical anthropology into the executive suite and on to the factory floor. He claims that just as the old "human relations" approach embodied a covert tactic in support of the status quo, so too does scientific management. It describes what is, rather than actively promoting what might be. It takes reported preferences for hierarchy or for purely economic satisfactions as given. One element which assists this approach is the sociological preference for a water-tight organizational or structural level of analysis which ignores the psychological variables and overlooks the human possibility lurking below the rigidities of formal structure. Things are made worse by the fact that

academics are rather impractical persons who are not schooled in the management of change and do not consider the appropriate methods by which they may infiltrate such few ideas for change as they may have.

The present industrial order is a vicious circle, self-confirming as regards analysis, self-sustaining in its demands, and self-reinforcing in its resistance to change. Repetition is safer than the uncertainty principle. Indeed, so rooted are our assumptions that academics embody the faults they are diagnosing in their very approach to the process of cure. For example, they try to solve the dissonance of the present management with empirically-tested generalizations which have enough predictive capacity to make management feel unwelcome, passive, incompetent spectators. Or they make everybody feel defensive when they should be employing that same "troubling" approach they are recommending to their clients. The clients in their turn misuse the information for self-serving ends. Professor Argyris proudly rejects the notions of sin and guilt in favour of more inadequacy, but his description of these resistances looks rather like the old Adam making his usual camelback.

As a critique of current assumptions to organizational theory, and as a discussion of the work of Peter Blau, James Thompson, Charles Perrow, John Goldthorpe, David Lockwood and David Silverman, the book has considerable merits which even the abolitionists of its literary style do not entirely obscure. All the same the offences against language and communication (from one proposing improved forms of communication) are such that the publishers should be impeached for a failure of editorial duty.

John Berger

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THE MITRE PRESS
52 Lincoln's Inn Fields, London

Desirable practices

PHILIP ELLIOTT:
The Sociology of the Professions
180pp. Macmillan. £3.50.

The professions occupy an anomalous position in society, traditionally combining high status with relatively low power. This, together with their endemic state of "crisis", has made them a subject of particular interest to sociologists. Philip Elliott is not overawed by his illustrious predecessors. He argues confidently for a more empirical view of the subject against the established functionalist approach.

What is a profession? This is a question increasingly difficult to answer as more and more undoubted professions enter the salaried class and the line between professional and bureaucratic is increasingly blurred. Mr Elliott will not go so far as Everett Hughes, who, after a study of American estate agents, concluded, "Profession is a symbolic label for a desired status", but he does suggest that we should get away from the situation in which the ideal type of professional behaviour and organization and look at the actual situation. How do different occupations aspire to achieve professional status? How do individuals become practising members of particular professions?

Looking at the history of the professions in this country, he sees a

gradual movement from the status of professionalism of the eighteenth century to the predominantly occupational professionalism of the present day. Any number of Troilone will remember the tension that runs through so many of his books between the idea of a profession which consists essentially in living like a gentleman and the view that belonging to a profession carries an obligation to acquire certain knowledge and carry out particular duties. Francis Parsons faces precisely this conflict within his profession—the Church—with the young clergyman here torn symbolically between his love of hunting and the need to prepare his Sunday sermon. Troilone's England may seem distant, but Mr Elliott reminds us that not until the Second World War was it possible for an army officer to live on his pay, and even now it is extremely difficult to become a barrister without a prosperous family in the background.

The professional ideal, it seems generally agreed, has three important aspects: the notion of service, an emphasis on professional judgment based on specialized knowledge, and a belief in professional freedom and autonomy in the work situation. During this century employment within organizations has gradually taken over from private practice as the main setting for professional activity, but Mr Elliott denies that

this development, which has been such a anxiety for example to doctors, has been a disaster. On the contrary, day to day life in the professions is to be insulated by the organization, potentially threatening to their clients. Having passed the examinations and served the scrupulous apprenticeship, they are to practise, immune from lay scrutiny. Progress to a professional depends entirely on reputation in that profession, and the distance from effect satisfaction to maintenance. The example of the small proportion of a proposed university should be devoted to teaching performance. The Association of University Teachers, which is only just distinguishable from the members, refused to have anything to do with any part of the proposals (except the money). It would be good to see Mr Elliott follow this excellent general analysis with a longer look at a particular case. The obvious one is to look at the only just distinguishable ten years between the two painful grunts and groans to the heights of professionalism, the step on the very endlessly discussed and debated. A rare, perhaps, opportunity to chart a new professional emerging from its crisis.

Fathers as mothers

VICTOR GEORGE and
PAUL WILDING:
Motherless Families
232pp. Routledge and Kegan Paul.
£3.50.

As a result of complex social and economic changes it is probably now less likely than in the past that the extended family will absorb the motherless child and more likely that men who lose their wives, by death, divorce or desertion, will consider their duty and the care of their children more and more a responsibility. How do such fathers manage? How do they carry out their social and economic duties? These are the main questions explored in this study. It is largely based on fairly free interviews by social workers with 600 families in the East Midlands, in which the father was caring for children on his own. As the authors themselves make clear, the research was limited to one important way: it covers only those fathers who were managing to cope with the problems of having no wife in the home, and says nothing

about families "where the fathers did not try in care, or tried and failed".

Most of the fathers continued to work and most felt that they ought to, but, significantly, only a small minority of those in the top classes, as against a third of those in the lowest, felt that it was a good idea to give up work to look after the children. Those higher up the social scale not only earn higher incomes but also have shorter hours and greater freedom, which enables them to do this more easily. In contrast, those lower down have often the poorer choice of routine, dull work, and hours—and income—up struggling against the greater difficulties of balancing the two fully demanding roles.

Such is the strength of the work ethic for men in our society that only a third of all fathers had at any time drawn supplementary benefits, and only a fifth were doing so at the time of the interview. Those tended to be fathers with larger families (two-thirds had three or more children), and those with younger children. Although most of the fathers on supplementary benefits did not like

being so dependent, most considered they were treated satisfactorily by the officials involved. A general conclusion, however, found consists generally.

Apart from income and the difficulties in other difficulties, the book also looks at the effect on the father, family life, and father's mental and social adjustment. It is apparent from all this that motherless families experience many problems and difficulties similar to those of women who are sole breadwinners. In short, fatherless families, for social and economic reasons, are at best peripheral to the problems of most motherless families. In short, fatherless families and single mothers are not more important.

Implications for policy are restricted to a few final pages, mainly describing the need for additional national insurance coverage of one-parent families. The index in the book is poor. Those who are interested in the book as a study of families under stress

Seismologist of the Art-Quake

JOHN R. FRY:
The Art-Quake
180pp. Macmillan. £3.50.

There is a weekly fit of nausea" as Fry wrote in *Virginia Woolf* in 1922, "whenever *The Times* or *Sunday Supplement* comes along."

It seems to me profoundly and disturbingly immoral and inhuman in that profession, and the distance from effect satisfaction to maintenance. The example of the small proportion of a proposed university should be devoted to teaching performance. The Association of University Teachers, which is only just distinguishable from the members, refused to have anything to do with any part of the proposals (except the money). It would be good to see Mr Elliott follow this excellent general analysis with a longer look at a particular case. The obvious one is to look at the only just distinguishable ten years between the two painful grunts and groans to the heights of professionalism, the step on the very endlessly discussed and debated. A rare, perhaps, opportunity to chart a new professional emerging from its crisis.

These two volumes of Fry's letters are only a selection from a much larger body of work that has survived. They give a very complete account of his complex and often unbalanced development as an artist and critic. In his first approach to art he was wonderfully docile, accepting without question the view that he should spend a year in the museum, where he had just got the two parts of the *Art-Quake* Tripos, drawing casts and dissecting in the

THE OLDER SOPHISTS

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This book is in fact a scholarly specialized study in the development of main themes of sociological theory. As such it is to be read as a comedy, but it is unfortunate that some key terms in the argument remain so unclear.

laboratory. His father did not wish him to draw from the female figure but he was reassured to hear that in England men usually had much better figures than women and were more useful to practise drawing on. He did not get on at all quickly with his painting and even when working at Julian's academy in Paris in 1892 he seems hardly to have discovered the existence of modern French art.

What he did discover was the earlier Italian masters, at a time when exact study of them had only just begun and there were still many discoveries to be made. "The more I study the Old Masters the more terrible does the chaos of modern art seem to me," he wrote, "and so far I see no way out of it except possibly the invention of colour photography, which would put an end to most of it." In Florence he worked with A. M. Daniel, afterwards director of the National Gallery, who, he said, was "purely Mollereite and thinks of hardly anything but the shapes of hands and ears." As regards the Science Tripos in Cambridge, he found there was "nothing to it" and he was quite happy to be "puzzled with Riddell's *Chilodactyl* though he knew he was 'one of the worst painters of the whole lot'. Eventually he equipped himself to write his study of Giovanni Bellini, which remains a most admirable work both of scholarship and of appreciation. And so began his career as Kunstforscher which culminated in his appointment as curator of paintings in the Metropolitan Museum.

As soon as he got to New York Fry found it "terrible . . . in its mixture of extreme progress and hopeless barbarism." The pictures in the museum were a nightmare and the brilliant forgeries "enough to make you stagger." "I feel every day," he said, "more like a missionary among the heathen," and he seemed to think that he was leaving diplomacy because he did not say as much to the Americans. In the museum he was a little bit like a missionary among the heathen, and he seemed to think that he was leaving diplomacy because he did not say as much to the Americans. In the museum he was a little bit like a missionary among the heathen, and he seemed to think that he was leaving diplomacy because he did not say as much to the Americans.

He explained to me, in front of a still sticky Manhattan and "the original" of the Duke of Devonshire's Blue Boy, that there was every reason to suppose that a man of affairs, when he went

deeply into things, as he had done into painting, would make a success of it. "Why, look at the Peel collection!" "Or the Medici," I added. Such is met.

He had, of course, much to do with the prodigious millionaires, and in particular Morgan. Morgan was not quite a man; he was a sort of financial steam-engine—who supported the museum and themselves made great collections. He was not easily impressed by such personages. After a luncheon in Morgan's private observation car on the train he was given a cigar called Regatta de Morgan; the whole thing was "he wrote, 'and yet how infinitely provincial. Nevertheless he was at times impressed by Morgan and thought he might be 'too big in his ambitions to be low or mean'; he was also very surprised, when travelling with Morgan in Italy, to find that he liked to see things which he could not buy. In the end Fry seems to have put too much trust in Morgan. Though Morgan was president of the museum he was apt to buy for himself pictures which Fry recommended for the museum, and in 1909 he snatched up an important, Pin

Angelico while Fry was arranging his purchase by the museum. Fry wrote to Morgan explaining the position and evidently expected that Morgan would give up his purchase. Morgan said that this was "the most remarkable letter I have ever received" and within a few months Fry was dismissed from his post. Fry's enunciation of the insight as the champion and interpreter of Post-Impressionism seemed to D. S. MacColl in 1911 to have been the result of a sudden conversion. Fry protested that his first reaction to Cézanne and Gauguin was exactly what it was at a later date and he pointed to a letter he had written to the *Burlington Magazine* in 1908 objecting to C. J. Holmes's contemporary attitude to those artists. This is reprinted in the present book but in general the letters do not reveal much new information about what Fry thought of the Impressionists. The *Art-Quake* of 1910, it is quite clear that Fry's understanding of the earlier Italian painters made it easy for him to appreciate the distortions and the rejection of naturalism in modern painting and it is interesting to find that his study of modern art enhanced in turn his appreciation of the primitives. In 1917 he was copying a figure of St

Francis from Cimabue's fresco at Assisi and "when one begins to study the forms in detail," he wrote, "one finds that the same kind of purposeful distortion of proportions of planes that you get in Greco or Cézanne and the same kind of sequence in the contours." That the distortions were in fact purposeful has been revealed by the recent exposure of the sinopia or preliminary outline drawing, more realistic than the final painting, when frescoes by Cimabue were removed from the walls of Assisi.

In his introduction Denys Sutton sagaciously observes that Fry was a born leader; he quotes from a letter written by Vanessa Bell when Fry was planning to get a group of his friends together in a decorative dining-room in the Borough Polytechnic:

I believe you do have an extraordinary effect on other people's work. I always feel it, we do not with you. I wonder what will happen if we get together this group of people in the autumn. You'll stir them up to something quite new.

André Deutsch

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